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musician, M. Gévaert's father placed his son with a distinguished artist, Mengal, who belonged to the Conservatoire at Ghent. He had not been there long, when he gained the prize for harmony; in the following year, that for counterpoint; and in 1847, the Conservatoire at Brussels awarded him the prize which entitled him to visit Rome. His family, dreading the dangers of a voyage to Italy, pleaded for a delay of two years. During this interval, an Opera of his in three acts (Hughes de Zonnerghem) was performed at the Ghent theatre; and shortly after, a comic Opera in one act, called "*La Comedie à la ville*." In 1849, the period of his delay being expired, he went to Paris; and having stayed there some months, visited Italy, France, Germany, and Spain, at the expense of the Belgian government. He returned to Ghent in 1852; and having spent some time with his parents, last winter returned to Paris, where he was warmly received by his friends, who introduced him to M. Perrin and M. Seveste. A countryman of M. Gévaert's, the distinguished librettiste, Gustave Vaëza, wrote a comic opera for him to set, "*Georgette*," the piece which has recently been produced with such marked success at the Théâtre Lyrique.

ENGLISH OPERA AT DRURY-LANE.

(Abridged from the "*The Musical World*.")

WE have, within the last fortnight, received numerous letters, soliciting further information on this all-absorbing topic. Will there be, or will there not be, an English Opera at Drury-Lane? is the universal cry. To this question, at present, we are unable to return a satisfactory response. Matters are not yet definitely arranged between Mr. Smith and Mr. Case. There is still a difference. As the affair has been explained to us, we understand it as follows:—Some months since, Mr. Case took the theatre from Mr. Smith, for the production of English Operas four times a week, to commence about the middle of February, with the understanding that Mr. Case should, up to the 20th of January, have the option of retaining the two off-nights, by paying half the terms of the regular nights, if only used for rehearsals, or adding them to the regular nights of performance, on the same terms. Shortly afterwards, Mr. Smith thought he had found an Edmund Kean, or a Macready, in Gustavus Vasa Brooke: anxious to attain, quickly as possible, the fortune which that prodigious actor would inevitably bring him, he was desirous of securing his assistance for those two nights, about which Mr. Case had not decided, or was not called upon to decide. Mr. Smith wrote to Mr. Case requesting to be informed what four nights he would select for his operas, that he might arrange with the great Gustavus, about the other two. Mr. Case answered he was not bound to name any nights whatever; whereupon Mr. Smith retorted, he should fix his two nights; upon which Mr. Case replied, he would abide by his bond; to which Mr. Smith returned, that his solicitor lived in Bond-street, or something to that effect; whereby, to make use of a nautical phrase, "all good fellowship went by the board." If this statement be true, Mr. Smith is both logically and ethically wrong. There may be some flaw in the agreement, or some quibble in the wording, and Mr. Smith may, having possession, hold his theatre; but certainly, to common appreciation, Mr. Case would seem to have the best of the case. True, we have not heard Mr. Smith's account of the transaction, and are bound to pause before pronouncing our decided opinion one way or the other; nevertheless, as the explanation did not come to us from any partizan of Mr. Case, we confess to placing some reliance on what we have just stated. If our statement be correct, we repeat, Mr. Smith is both logically and ethically wrong.

But, notwithstanding all our information, we hope that an arrangement will be entered into between Messrs. Smith

and Case. It would be well for all parties it should be so—well for Mr. Smith, well for Mr. Case, well for the British artists generally, well for Drury-Lane, and excellent well for the public; who, we believe, in the establishment of an English Opera at Drury-Lane, with such materials as Mr. Case has provided, would enjoy a rare and admirable entertainment.

TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Alpha, Methwold.—Say how a set of rules could reach you, for the society you propose forming.

C. L. W., London, may apply to Mr. Pitman, No. 1, New Ormond-street.

G., with thanks, is informed that the musical pieces we insert are confined to those of established popularity, or to those by composers of acknowledged repute. Experiments cannot be hazarded.

J. D. H., Hull.—The demise alluded to in your letter, was recorded at page 304.

W., Norwich, is thanked for his kind letter. The series of musical articles he enquires after, will be resumed at an early period.

A Mozartean.—The matter he refers to, is less within our control than we could wish; nevertheless, we are not without hope.

A Canterbury Subscriber.—It is not legal to print the words of copyright songs, ballads, &c., for the use of audiences, without the proprietor's written permission; but this, in most cases, would be readily obtained.

Brief Chronicle of the last Month.

MOZART AND THE CRITICS OF HIS DAY.—It is a curious fact, that the majority of the musical critics from 1762 to 1793, never mention Mozart's name, or if they do, spell it incorrectly. One of them grants him a few lines, saying:—"It is a pity that Mozart aspires to so much, and thereby injures both feeling and sentiment; his new quartetts, which he has dedicated to Haydn, are too highly elaborated. What tastes can approve of the longest?" Another, after his death, scoffs at his reputation. Two more, praise his *Don Juan*, but at a later period ascribe its success to the poem. One of the journals maintained that the *Zauberflöte* did not please; and nevertheless its reputation extended throughout every theatre, both large and small. It may thus be seen that Mozart does not owe much to the assistance lent him by the critics of his own time. Our contemporary, *The Musical Transcript*, gives the authorities whence the above singular specimens of critical perspicacity are gathered.

DUBLIN UNIVERSITY CHORAL SOCIETY.—The next concert of this society takes place on Friday, the 13th of January. Music: a selection from Mozart's *Zauberflöte*, Handel's *Alexander's Feast*, and a miscellaneous selection, including a new part-song by Dr. Stewart, conductor to the society.

BURY CHORAL SOCIETY.—At the first annual meeting, a splendidly bound copy of Mendelssohn's *St. Paul* was presented, in the name of the society, to Mr. Richard Hacking, Jun., the conductor; and a copy of the composer's other great oratorio, to Mr. Spark, the secretary.

COLOGNE.—The residence of such a professor as Ferdinand Hiller is already having its effect upon music in this place; the concerts are proceeding with great spirit, supported by Madame Schumann (Clara Wieck) as pianiste, and other artists of note.

DUBLIN ANCIENT CONCERTS.—At the first of the series, Mendelssohn's *Hymn of Praise*, Haydn's Mass, No. 3, and Spohr's Cantata, *God, thou art great*, were performed.

MANCHESTER ATHENÆUM.—Saturday afternoon concerts are a novelty there, and promise to become very popular; they are under the management of Mr. C. A. Seymour, who is supported by a well selected orchestra.

BOLTON.—A private rehearsal has been given here of Mr. Fawcett's oratorio, *Paradise*.

MUSICAL INSTRUCTION FOR THE BLIND.—A society is being formed in London to promote this laudable object.

LEIPZIG.—Berlioz is expected here in the month of December; he will give some concerts in the Gewandhaus. The Conservatory will celebrate the anniversary of Mendelssohn's birth by a public performance of *St. Paul*. At the Grand Opera two old works have been revived by Cherubini and Dittersdorf.—*Musical Transcript*.

LIVERPOOL.—A testimonial concert is about to be given to Mr. William Sudlow, secretary to the Philharmonic Concerts; whose energy and general good management are acknowledged as worthy of a substantial recognition.—*Manchester Examiner*.

STAFFORD CHORAL SOCIETY gave its first secular concert under distinguished patronage. We trust that this is the forerunner of better encouragement than the society has hitherto enjoyed.

BRADFORD.—Mr. William Jackson's oratorio of *Isaiah* was performed with great effect at the St. George's Hall. The principal singers were, Mrs. Sunderland, Mrs. Lockey, Mr. Perring, and Mr. Henry Phillips; and a large band of local performers sustained the choral and instrumental portions. The *Bradford Observer* gives a long and detailed account of the performance.

MALTON.—A Philharmonic society has been founded here, under the direction of Mr. Hunt, of York.

LYNN MUSICAL UNION.—Such is the increase of this society's members, that in order to enable the whole number to enjoy one particular selection, it was found necessary to repeat the same programme upon two successive evenings.

THE DAVENTRY GLEE AND MADRIGAL SOCIETY, (conductor, Mr. F. J. Griffiths) gave a concert on the 15th of December, which was attended by a more crowded audience than on any former occasion. "Oh, the Roast Beef of old England," and the "Boar's Head Carol," formed interesting and attractive features in the programme.

THE CHOIR BENEVOLENT FUND held their annual meeting, at the Hanover Square Rooms, on the 22nd of December, to elect officers for conducting this useful Charity during the ensuing year.

THE DOVER SACRED HARMONIC SOCIETY are in their second season, with increased efficiency, under the direction of Mr. Binfield.

TRAINING COLLEGE, YORK.—We are happy to find that a glee club and instrumental society have been organized amongst the students of this college. They gave their first concert to their friends on the 23rd of November, under the superintendence of the musical professor at the college, Mr. C. J. Buncombe.

PECKHAM AMATEUR MUSICAL SOCIETY, organized 1852, continues to meet every Thursday Evening, for practice, in Rosemary Branch Assembly Rooms.

BARNLEY.—Mendelssohn's *St. Paul* was lately performed here; principal vocalist, Mrs. Sunderland.

MECHANICS' INSTITUTE, SOUTHAMPTON BUILDINGS.—The members of the singing-class (numbering 117), presented a testimonial to their master, Mr. John Henkins.

ROTTERDAM.—A grand musical festival will be held at Rotterdam, in July, 1854, to celebrate the 25th anniversary of the society for the advancement of music in the Netherlands. A building capable of containing 5,000 people will be erected in the new part of the town. Handel's *Israel in Egypt*, Haydn's *Seasons*, the "Choral Symphony" of Beethoven, a Psalm by Verhulst, and other works by Dutch composers, will be executed by an orchestra and chorus of 800 performers. The most celebrated singers of the day will be entrusted with the solos, and M. Verhulst, member of the society, has accepted the office of conductor. Public fetes will also be given the last eight days. It is said that upwards of £5,000 will be spent on the festival.—*Atlas*.

FREDERIC SCHNEIDER, the esteemed German Composer, died at Dessau, on the 23rd of November, aged 68.

THE ENGLISH AND GERMAN GLEE UNION gave a second concert on the 13th of December.

NORWICH.—On the 16th, a grand miscellaneous concert took place in St. Andrew's Hall, for the benefit of the widow and family of the late Dr. Bexfield, under the especial patronage of the Queen. Her Majesty's private Chamber-Band (Conductor, Mr. Anderson), Mesdames Doria, Amadei, and Signor Ciambalta, vocalists, with Mr. Sinton, and Mr. W. J. Cussins, were added to the local professors, as attractions of the evening. We are happy to understand that the concert has realised nearly five hundred pounds.

LONGTON.—A successful concert was given in the New Town Hall, in aid of the funds of the Athenæum and Mechanics' Institution.

WHITTINGTON CLUB.—The concert class is progressing favorably under the conductorship of Mr. Frost. A public evening on the 28th of November afforded excellent entertainment to the members.

THE WHITFIELD CHORAL SOCIETY, GLOSSOP, celebrated their second anniversary on the 8th.

THE RYE HARMONIC SOCIETY now numbers more members (106) than at any previous time. The Mayor, J. F. Plomley, Esq., announced this fact from the chair, amid general applause.

CANTERBURY.—The People's Concerts are continued fortnightly.

ST. MARTIN'S HALL.—This noble building being now completed through the energy and perseverance of Mr. Hullah, the great hall was opened on Thursday, with a grand performance of vocal and instrumental music, under the direction of Mr. Hullah; the principal singers being Madame Viardot Garcia, Mrs. Endersohn, Madame Weiss, Miss Davies, Miss Huddart, Mr. Benson, and Mr. Weiss.

THE CHRIST CHURCH HARMONIC SOCIETY, which is in its third year, has announced six performances to take place in the Music Hall, Store Street.

BONN MUSICAL FESTIVAL.—Rumours are afloat of a musical festival to be held at the unusual period of the year, February or March. The Westphalian Whitsuntide Festival is announced to be held at Dortmund; the programme will comprise the oratorios, *Alexander's Feast*, *St. Paul*, and Beethoven's *Choral Symphony*.

A NEW FRENCH COMPOSER.—At the Théâtre Lyrique, an operetta, called *Georgette*, has been produced: it has not only received the mint-mark of public approval, but by connoisseurs generally, the young composer, M. Gevaert, is described as possessing the sterling qualities of a dramatic composer.

THE EXETER ORATORIO SOCIETY had a performance of Mozart's celebrated *Requiem*.

THE GERMAN COMPANY, who are now in Edinburgh, are announced to sing at Drury Lane early in the year. This company it will be recollected, consists of Reichart, Formes, Caradori, and a few others: the announcement but ill accords with one recently made, and to which the manager's parting address made no allusion, that a national opera was about to be immediately started in the national theatre. Having been one of the earliest promoters of such a scheme, it would give the writer great pleasure to find the obstacles which have hitherto appeared to be insurmountable, removed; for until the establishment of some such institution, England must be regarded as considerably behind the march of musical progress. But the report wants confirmation.

LINDPAINTER has composed a new opera, called *The Corsicans*, which has recently been produced at Stuttgart.

MR. LESLIE'S NEW ORATORIO.—A new oratorio by Mr. Leslie, a distinguished amateur and patron of the musical art, will be performed at St. Martin's Hall on the 2nd of March: the proceeds of the performance will be devoted to the increase of the funds of three charitable institutions, viz: the Choral Fund, the Royal Society of Female Musicians, and the Governesses' Benevolent Society. This laudable scheme reflects the highest honor upon the promoter, whose love for art is sufficiently expansive to prevent his overlooking the fact that those who practise it are sometimes in need of solace and support.

MILAN.—The new opera, with which the carnival will open on the 26th instant, is *Il Convitto di Baldassare* (*Balthazar's Feast*), by Antonio Buzzi; a genuine success is anticipated, and the singers are all pleased with their parts, especially Clara Novello, with the music which has been written for her. *Saul*, by the same composer, produced last year, was generally approved of.—*Musical Transcript*.

COPYRIGHT.—The *Gazette* contains two orders of the Queen in council, for the purpose of carrying out the copyright convention with the free Hanseatic city of Hamburg. The first order assigns after the 16th inst. to books, prints, articles of sculpture, dramatic works, musical compositions, and all other works of art to which the laws of this country give the privilege of copyright, the same protection from piracy if published in Hamburg as if published in the United Kingdom. The same protection is also given to the performance of dramatic works, provided that in both cases the work shall have been registered and copies delivered in accordance with the terms of the treaty—that is to say, within three months after publication. The second order fixes the import duties of Hamburg publications at the following rates, namely—for works originally produced within the United Kingdom, and republished within the state of Hamburg, £2 10s. per cwt.; works not originally produced in the United Kingdom, 15s. per cwt.; prints or drawings, colored or plain, single, ½d. each; bound or sewed, 1½d. per dozen.

ROYAL ACADEMY OF MUSIC.—KING'S SCHOLARSHIPS.—The examination for these scholarships, which become annually vacant—one for young ladies and one for young gentlemen—took place on Monday last. The board of examiners consisted of Mr. Potter (principal), Mr. Goss, Mr. Lucas, Mr. Sterndale Bennett, Mr. Howell, Mr. Macfarren, and Mr. Dornell. The number of candidates was eighteen, seven ladies and eleven gentlemen. The scholars elected were—Miss Rosa P. Lynne and Mr. John Barnett. Miss Rosetta Vinning was re-elected a scholar for one year. Mr. John Cheshire was specially commended. Miss Cazaly and Miss Southgate, and Messrs. Watson, Wheeldon, Schroeder, and Masom, were commended.

CAROLS.—On the morning of Christmas Day, some of the good folks of Stoke Newington and vicinity, were aroused from sleep by the sound of joyous harmony ringing in the clear cold air. On thoroughly awakening, they were able to distinguish the announcement that "very early, very early, Christ was born," and that they were called upon as "Good christian men," to "rejoice, with heart, and soul, and voice;" and moreover in more devotional strains, but still "joyful and triumphing," to come and adore Christ the Lord," when the bells should ring out at seven for the administration of the Holy Eucharist. It was a portion of the choir of S. Matthias' Church, Stoke Newington, who thus revived the beautiful old custom of carolling in the morn of the Blessed Nativity. The music sung was "Adeste Fideles," and several Carols from the set lately published by Mr. Novello, arranged by the Revds. Helmore and Neale, and was executed in a manner that did credit to the exertions of the assistant organist, who had the entire direction.—*From a Correspondent*.

We remind our readers of Herrick's "Twelfth-Night Song," a Glee by Vincent Novello, which appeared in No. 91, as appropriate to the season.

DURING THE LAST MONTH, Published by J. A. NOVELLO.

HILLER, FERDINAND. ALL THEY THAT TRUST IN THEE, LORD. The 125th Psalm. Composed for a Tenor Solo, Chorus, and Orchestra, and Dedicated to his Friend, G. A. MACFARREN. Pianoforte Score, 3s.

Dedicated (by permission) to the Lord Bishop of Oxford.

CAROLS for CHRISTMAS-TIDE, Set to Ancient Melodies by the REV. THOMAS HELMORE, M.A. Words principally in imitation of the original, by the REV. J. M. NEALE, M.A. 18mo. size, 6d.; Ditto, post-free, 7d.; Ditto, in packets of fifty, 20s.; Ditto, bound in scarlet cloth, 1s.; The Words only, 1½d.; Ditto, in packets of 50, 5s.

These Carols may be sung by a solo voice, with accompaniment, for the piano or organ, in which form they are printed in music folio. Ad libitum vocal parts for alto, tenor, and bass, have been added, in order that, when these voices are present, the harmony may be rendered complete without an instrument. The Volume, folio music size, 4s. 6d.

BAYLEY, WM. CANTATE DOMINO and DEUS MISEREATUR, in F. 1s. 6d.

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— PRAISE THE LORD O MY SOUL, Verse Anthem for Five Voices. 2s.

BEETHOVEN. ENGEDI, OR DAVID IN THE WILDERNESS. Mount of Olives. The Wind Parts, viz., Flutes, 1st and 2nd, 4s.; Oboes, 1st and 2nd, 3s. 8d.; Clarinets, 1st and 2nd, 4s.; Bassoons, 1st and 2nd, 5s. 8d.; Horns, 1st and 2nd, 2s. 4d.; Trumpets, 1st and 2nd, 8d.; Trombones, Alto and Tenor, 1s. 4d.; Trombone, Bass, 1s.; Drums, 1s.

WEBER'S MASS IN E FLAT. The Separate Vocal Parts.—Soprano, 10½d.; Alto, 9d.; Tenor, 9d.; and Bass, 9d.